

STUDIO SHOP AND TEA ROOM
5106 Paseo Delicias
Rancho Santa Fe
San Diego
California

HABS NO. CA-2316

HABS
CAL
37-RANSE,
12-

WRITTEN HISTORICAL AND DESCRIPTIVE

Historic American Building Survey
National Park Service
Department of the Interior
P.O. Box 37127
Washington, D.C. 20013-7127

HISTORIC AMERICAN BUILDINGS SURVEY

STUDIO SHOP AND TEA ROOM

HABS No. CA-2316

HABS
CAL
37-RANSF,
12-

Location: 6106 Paseo Delicias, Rancho Santa Fe, San Diego County, California. Rancho Santa Fe Block D, portions lots 22 and 23; San Diego County parcel number 266-271-20.

UTM zone 11, easterly 481140, northerly 3653370.

Present Owner: Millar Properties

Present Use: Demolished 1990.

Significance: This building is among the first structures built during the second phase of development in Rancho Santa Fe's Civic Center, when individual landowners, not the Santa Fe Land Improvement Company, began to commission buildings that broadened and expanded the range of services available in the community.

PART I. HISTORICAL INFORMATION

A. Physical History:

1. Date of erection: 1927. An article by Lilian Rice, "More Building in 1928 than ever Before," (Rancho Santa Fe Progress 1 no. 7 [January 1928]: 11, 14) states that "the year 1927 ushered in a busy building program . . . An apartment building and a store building [i.e., the Studio Shop and Tea Room] were completed for Mr. F. W. Joers."
2. Architect: Lilian Jenette Rice
3. Original and Subsequent Owners: Chain of Ownership taken from Assessment Records, Santa Fe Irrigation District, Rancho Santa Fe, and Santa Fe Land Improvement Company Deed Records, Collection of Reginald M. Clotfelter:

1922-26 title to portions lots 22 and 23, Block D owned by Santa Fe Land Improvement Company

5/16/27 bought by F. W. Joers, of 621 Camden Drove, Beverly Hills, CA (sales contract C-310)

1928 owners listed as F. W. Joers and H. E. Ketchum, Rancho Santa Fe

1929-43 F. W. Joers listed as sole owner

11/12/43 bought by Russell and Marion Millar

In 1991, Millar Properties continues to hold title.

4. Builder: Harold E. Ketchum was identified as the builder in an article in the January 1928 issue of Rancho Santa Fe Progress (p. 12). Ketchum was one of the regular building contractors in Rancho Santa Fe for the Santa Fe Land Improvement Company in 1927. He was also a partner of F. W. Joers for a time in the late 1920s, and had his office in this building after construction.
5. Original plans and construction: A sketch of buildings at the corner of Paseo Delicias at La Granada, showing what is perhaps a preliminary design for the lot later occupied by the Studio Shop and Tea Room, has been located (copy included in supplemental material for HABS No. CA-2308). It is unsigned and undated, although it is in the hand of Lilian Rice, and can be dated to approximately 1926-27. The building on the Studio Shop and Tea Room lot, while very schematically drawn, slightly resembles the structure as it was built. It shows a three-bay facade, with an additional projecting bay at the far right. The schematically drawn roof appears to be tile.

A plan of the building published in the October 1928 Architectural Record shows a one-story building, asymmetrical in plan and facade, with a different set-back than the two adjoining buildings (copy included here as supplemental material). The facade has only two bays: a window and a doorway. The doorway leads to a covered area, then through a tiled patio to the studio shop and tea room. This room, with a fireplace and windows on three sides (all looking out onto garden and landscaped areas), is the largest in the building. Beyond this room are a kitchen, storeroom, dressing room, and bathroom with shower; through the kitchen are the storage and garage areas, backed onto the alley. From the kitchen there are also steps which lead into the garden of the building adjoining to the south.

Historic photographs (cited below) show the street facade of the building, featuring a heavy, wooden, multi-paneled entrance door, with a large lintel of unknown material above, and a window with a slightly curved, decorative wooden window grill. The Spanish tile roof projected over the facade, with exposed construction (beams and rafter tails) below. The walls were stuccoed. The patio facade of the building had a wide double door and a casement window. A sign reading "Studio Shop" was painted on the wall.

6. Alterations and additions: It is unknown how many alterations or additions were made to the structure after 1927. That there were several is probable, however, since it was used for varied purposes: as a store, office, and later, apartments. There was a fire in 1950-51, which killed one person inside the building. In 1990, whatever remained of the original structure was demolished and a new building was constructed on the site.

- B. Historical context: This was the last of three structures built by F. W. Joers, probably in partnership with H. E. Ketchum, a building contractor, on lots 23, 24, and portion of 22 in Block D, Rancho Santa Fe. Joers and Ketchum were the first independent property owners in the Civic Center to construct buildings on their lots; previously, only the Santa Fe Land Improvement Company had built there. The structures commissioned by Joers and built by Ketchum were mixed use, residential and commercial buildings. As such, they represented in miniature the land-use scheme for the Civic Center planned as early as 1921 by L. C. Sinnard, Rancho Santa Fe project manager for the Santa Fe Land Improvement Company, and continued in the 1922 Civic Center plan by Requa and Jackson. The continuities between the first phase of building, initiated by the Santa Fe Land Improvement Company, and the second phase begun by Joers and Ketchum, are further strengthened by Joers and Ketchum's use of Lillian Rice (architect in the Requa and Jackson firm, and resident architect on the Rancho Santa Fe project) as the designer for at least two of the three buildings they erected on Paseo Delicias in the Civic Center: the Studio Shop and Tea Room, and the Joers/Ketchum Store (HABS no. CA-2308).

Throughout its existence, the Studio Shop and Tea Room was used in a variety of ways: as an office, store, and residence. The January 1928 issue of the Rancho Santa Fe Progress, a local periodical, contained the following item:

Mrs. Marie C. Ketchum, wife of Mr. H. E. Ketchum, local building contractor, has recently opened a Studio Shop in the Civic Center, in the new building constructed by Mr. Ketchum. Mr. Glenn Moore, landscape architect, has made a very attractive treatment of the courtyard in front of the studios, and the studios themselves follow the Spanish motif. The fireplace is an exact replica of the one at Ramona's marriage place in Old Town, San Diego. The Studio Shop carries a line of hand-made art goods, Mexican glassware, Spanish pottery, wrought iron work and the like. Mr. Ketchum's office is situated in a suite at the rear of the studios. (p. 12)

An article published in the June 1928 Rancho Santa Fe Progress commemorated the opening of the tea room:

La Amapola - The Poppy - is the name given to the newly opened tea room and gift shop in Rancho Santa Fe. Its official introduction to the community took place on Saturday afternoon, June 2, when its hostesses, Miss Frances L. Parsons and Mrs. H. R. Iles entertained visitors at afternoon tea.

It is estimated that 150 persons attended the interesting event, coming from San Diego, La Jolla, Salano [sic] Beach, Del Mar, Encinitas, Rancho Santa Fe and elsewhere. Both Miss Parsons and Mrs. Iles were exceedingly

pleased at the splendid turnout, and visitors were unstinting with their praise of the charm and beauty of the establishment.

Special decorations for the afternoon featured the poppy in harmonious arrangement with backgrounds of blue. Other orange, yellow and blue flowers adorned the tables and wall niches of the shop's interior. The patio garden in the front of the shop was decorated with ferns furnished by Glen A. Moore, resident landscape architect.

To lend added interest to the quaint Spanish interior of the tea room, which is located in the row of Spanish style dwellings on the north side of the Civic Center at the Rancho, Mrs. Theodore Barnes, of San Diego, entertained with native Spanish songs, accompanying herself on a guitar. One of her songs, "La Amapola," which she was requested to repeat several times throughout the afternoon, was especially dedicated to the occasion.

Unique gifts ranging from greeting cards to native Indian pottery are now being displayed at La Amapola. Tea is served daily from 2 to 5 p.m.; luncheon and dinner by appointment. Special attention is being given to bridge parties and other private affairs. (p. 3)

The mention of "Ramona's marriage place" in the first cited article is intriguing. Ramona was an 1884 novel by Helen Hunt Jackson that sentimentalized old California's mission past, and became a bestseller throughout the country, helping to increase tourism in southern California and popularize the romantic myth of Spanish California. Jackson set her story in various southern California missions and pueblos, and the Casa de Estudillo, an old adobe in San Diego, became the site for Ramona's marriage to the goat-herder Alessandro--thus adding an additional layer of fiction to a historical site and a historical past that was rapidly becoming mythicized. The increased interest in the mission and adobe buildings of California, spurred by novels such as Ramona, led to their rehabilitation and restoration beginning in the last decade of the nineteenth century. In 1910, the designer and architect Hazel Waterman, who had studied under and worked for Irving Gill, supervised the first restoration of the Casa de Estudillo. In 1912, Lilian Rice began a part-time drafting job in Waterman's office, where she was probably exposed to the Casa de Estudillo. (The shape and form of the adobe, a one-story U-shaped building arranged around a central landscaped courtyard, surely informed Rice's later work at Rancho Santa Fe.) The replication of the fireplace from "Ramona's marriage place" in this building at Rancho Santa Fe, while probably done at the client's request (it would seem in keeping with the type of goods Mrs. Ketchum intended to stock in her Studio Store), provides a nice symbol (if perhaps a less subtle one than Lilian Rice deserves) for the process by which she created, architecturally, modern versions of the buildings of the romanticized Spanish past. (Sources: Starr, Gebhard and Winter, Eddy thesis.)

PART II. ARCHITECTURAL INFORMATION

The only known sources of information that record anything of the original appearance of the Studio Shop and Tea Room are the drawings and photographs cited below.

PART III. SOURCES OF INFORMATION

A. Original Architectural Drawings:

Architectural Record 64 (October 1928): 320.

Photograph of preliminary sketch, Paseo Delicias at La Granada.

Unsigned and undated, but in the hand of Lilian Rice and probably dating to 1926 or 1927. Location of original unknown. San Diego Historical Society - Ticor Collection.

B. Early Views:

Architectural Record 64 (October 1928): 319.

Photograph, San Diego Historical Society - Ticor Collection.

C. Interviews:

Peggy Millar O'Driscoll, interviewed by Lauren Farber and E. Matthew Walter, July 2, 1991.

D. Bibliography:

Clotfelter, Connie. Echoes of Rancho Santa Fe. Rancho Santa Fe: Congreg, 1985.

Eddy, Lucinda Liggett. "Lilian Jeanette Rice: The Lady as Architect." M.A. Thesis, University of San Diego, 1985.

_____. "Lilian Jenette Rice: Search For A Regional Ideal." Journal of San Diego History 29 (Fall 1983): 262-285.

Gebhard, David, and Robert Winter. A Guide to Architecture in Los Angeles and Southern California. Santa Barbara, CA: Peregrine Smith, 1977.

"La Amapola Has Formal Opening." Rancho Santa Fe Progress 1 no. 12 (June 1928): 3.

"New Studio at Rancho Santa Fe." Rancho Santa Fe Progress 1 no. 7 (January 1928): 12.

Rice, Lilian J. "More Building in 1928 than ever Before." Rancho Santa Fe Progress 1 no. 7 (January 1928): 11, 14.

Starr, Kevin. Inventing the Dream: California Through the Progressive Era. New York: Oxford University Press, 1985.

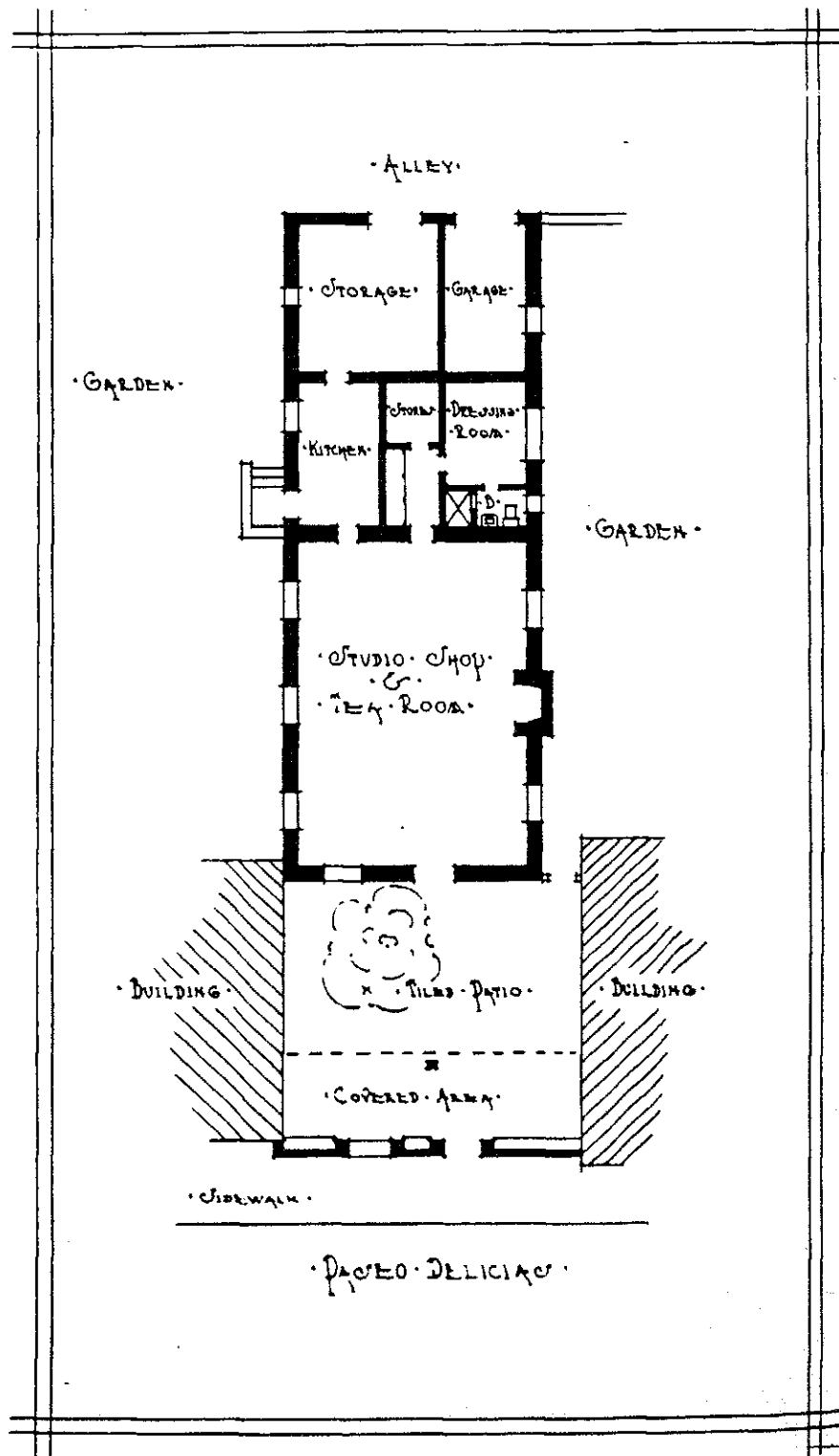
E. Supplemental Material:

Page 7: Plans from Architectural Record 64 (October 1928): 320.

Prepared by: Lauren Farber
HABS Project Historian
Rancho Santa Fe, CA
June 1991

PART IV. PROJECT INFORMATION

This project was undertaken by the Historic American Buildings Survey (HABS) in cooperation with the Rancho Santa Fe Historical Society, Inc. and Rancho Santa Fe Association. Under the direction of Robert J. Kapsch, Chief, Historic American Buildings Survey/Historic American Engineering Record (HABS/HAER), and Paul Dolinsky, Chief, Historic American Buildings Survey and Project Leader, the documentation was completed in the HABS field office at Rancho Santa Fe, California, during the Summer of 1991 by Professor John P. White (Texas Tech University), Project Supervisor; Architectural Technicians Sheri L. Bonstelle (Columbia University); Juan Tampe (Catholic University of America); Piotr Trebacz (Warsaw University of Technology, Poland, U.S./I.C.O.M.O.S.); E. Matthew Walter (University of Hawaii at Manoa); and Architectural Historian Lauren Farber, Sally Kress Tompkins Fellow (University of Delaware).



Plan of Tea Room and Court
Civic Center, Rancho Santa Fé, California
LILIAN J. RICE, ARCHITECT